

OVERLAY STRIPS ABOVE
TOP FRAME. CUT FROM
3/16in.

The Arrows indicate the direction
of grain of wood.



MOULDING No. 45.
FOUR PIECES
WANTED 7ins.
LONG.

NOTE.—This design sheet is only
presented free with the current
issue of Hobbies and not with 5½ins. SQUARE.
back numbers. Further copies 7½ins. HIGH.
may be obtained.

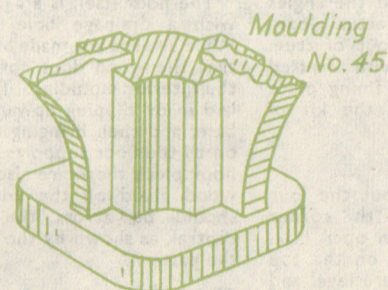
SUPPLEMENT TO HOBBIES No. 2880.

POT HOLDER

SUITABLE FOR FERN OR FLOWERS
TO TAKE A FOUR-INCH POT



PANELS OF WOOD
REQUIRED FOR
THIS DESIGN
THREE H3 TWO G2
Materials for making this
design are supplied by
HOBBIES LIMITED,
Dereham, Norfolk.
Price on application.



DETAIL OF FEET, ETC.



LINING. TO BE
GLUED BEHIND
FRETS OF
SIDES. HALF
ONLY SHOWN.
CUT FOUR 1/8in.

FLOOR SUPPORT.

FLOOR SUPPORT.

FLOOR SUPPORT.

FLOOR SUPPORT.
CUT FROM 3/16in.

FLOOR FILLET.

FLOOR FILLET.
CUT FROM 3/16in.

FEET. CUT ONE OF EACH 3/16in.

OVERLAY STRIPS ABOVE
TOP FRAME. CUT FROM
3/16in.

Screw
into corner
moulding

TOP FRAME.
CUT ONE 3/16in.

Line of
overlay strip

Lining at back

Floor Support

SIDE. CUT
TWO 3/16in.

Lining at back

Floor Support

SIDE. CUT
TWO 3/16in.

Floor Fillet

FLOOR.
HALF ONLY SHOWN.
CUT ONE 3/16in.

Floor Fillet

Centre Line

PRINTED IN ENGLAND.

SMALL POT HOLDER

ALL the parts can be easily cut with the fretsaw, and construction is made simple by provision in the kit of a special grooved moulding to take the thickness of the sides. It is thus a simple matter to glue the side panels into these grooves forming an open box frame on which a rectangular top is fitted.

Patterns of two further sides will have to be redrawn, but this is simple by pinning the design again over a piece of carbon paper on to another piece of wood and drawing out the shape required. In the case of other pieces, too, only half the required size is shown, but here again it is a simple matter to duplicate on the opposite side of the centre line again.

In doing this you must be sure to get the lines quite straight, and the angles correct, otherwise the actual construction will be thrown out of true. The sides are shown with fretted decoration, and there is a lining piece behind those provided in the kit of material.

Framework

The first job is to cut out the four sides and to fit them into the corner moulding in the form of an open box. This is stood upside down on the top frame, and when all edges are level and corner angles true, the parts are glued together to form an attractive rigid framework. The opposite end of the grooved moulding can be left projecting, and afterwards cut in line with the actual ends of the sides. Before the glue hardens, test that the whole thing stands square, and then you can add the rounded feet to the bottom of the moulding.

Glue and screw in position so that the screw is countersunk below the wood surface. A screw can also be added through the top, down into the grooved moulding at that end, because the screw head will later be covered by the overlay strips.

These can next be cut, and being mitred at each corner, fit together to form a plain frame. The outer edge can be rounded slightly to give a more effective appearance before gluing down. In fixing, remember to get an even projection of the top frame all round. Linings of $\frac{1}{8}$ in. wood are glued inside the box frame, behind the fretted panels.

Floor

The movable floor is fitted inside the framework, and this rests on floor supports glued 2 ins. upwards from the bottom. The position is indicated by the dotted lines on the patterns of the sides. These floor supports must be glued firmly and central inside each side, taking care to see they are level with each other, so the floor itself will rest evenly.

The floor itself is a $4\frac{1}{2}$ in. square piece with a drainage hole in the centre. Wide sweeps are made at the corners so that the wood does not interfere with the interior moulding. The piece can be laid in by slipping upwards through the base, and then bringing down again flat on to the floor supports. To stiffen this floor piece there are also $2\frac{1}{2}$ in. strips of wood glued on the underside. They should be across the grain, placed central, as shown by the dotted lines on the pattern.

Finish

The whole work can be stained and polished, or given a coat of varnish. If the wood used happens to be of different colouring, the stain will be necessary to bring the whole lot down to one shade. When the stain has dried in thoroughly, a coat of varnish can be given over or, of course, french polish brushed on.

It will help in this connection if the inner linings are omitted until the fretted parts have been stained and varnished first, remembering that when you come to glue the lining pieces, the adhesive will not fix to the varnish, which has to be scratched off to give a hold
